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ABSTRACT

Instructional materials developed for a high school level course in television production and utilization are presented in this course outline, with background information provided by a brief report touching on the implications, purpose, procedures, and major findings of the program development project. Materials include instructions, diagrams, and check lists for use by students and guides for instructors in seven areas: basic AV signal theory, basic equipment operation, preventive maintenance, camera handling principles, duplication of tapes, videotape editing, and principles of production. (CMV)

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PROGRAM DEVELOPMENT

FOR AUDIO VISUAL TECHNOLOGY 23

TELEVISION PRODUCTION AND UTILIZATION

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Elwyn E. Vermette

S.S.T.A. Research Centre Report No. 55

A report with recommendations prepared under the auspices of the Saskatchewan School Trustees Association Research Centre

September, 1978

Note: The opinions expressed in this report are those of the author and may or may not be in agreement with SSTA officers or trustees, but are offered as being worthy of consideration by those responsible for making decisions.

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The enclosed materials were developed by Mr. Elwyn E. Vermette (Yorkton Regional High School) under a contract with the SSTA Research Centre. The project was entitled "Program Development for Audio Visual Technology 23 Television Production and Utilization".

Because the materials are of restricted value they have only been forwarded to school boards with the necessary facilities. Additional copies may be ordered from the SSTA Research Centre.

A. THE MOST IMPORTANT AND SIGNIFICANT IMPLICATION OF THE PROJECT. THERE ARE TWO SIGNIFICANT IMPLICATIONS TO THIS PROJECT:

1. STUDENTS HAVING COMPLETED THE TELEVISION PRODUCTION COURSE WERE READILY EMPLOYABLE BY LOCAL RADIO AND TELEVISION STATIONS.

2. CLASSES WITH STUDENTS THAT WERE CURRENTLY TAKING OR HAD COMPLETED THE TELEVISION PRODUCTION COURSE MADE USE OF TELEVISION PROGRAM PRODUCTION AND ANALYTICAL CAPACILTIES WHILE OTHER CLASSES DID NOT.

B. PURPOSE OF PROJECT

THE PURPOSE OF THE PROJECT WAS TO DEVELOP AN INSTRUCTIONAL TELEVSION PRODUCTION CLASS THAT WOULD HELP RAISE THE TELEVISION LITERACY LEVEL OF THE STUDENTS, AND BETTER INTEGRATE THE USE OF TELEVISION AS AN EDUCATIONAL COMMUICATIONS MEDIUM INTO GENERAL CLASSROOM PRACTICE.

C. PROCEDURE

A CURRICULUM WAS DEVELOPED AND ACCEPTED BY THE DEPARTMENT OF EDUCATION. EQUIPMENT WAS THEN PURCHASED TO MEET THE NEEDS OF THE CURRICULUM. SUFFICIENT EQUIPMENT WAS ALSO PURCHASED FOR CLASSROOM USE. MATERIALS WERE DEVELOPED FOR USE IN THE CLASS AND THEN TESTED THROUGH THE FIRST CYCLE OF THE CLASS. THE MATERIALS WERE THEN REVISED AND TESTED AGAIN WITH THE NEXT CLASS. WITH THE THIRD OFFERING OF THE CLASS, TWO TEACHERS WERE ADMITTED AND TOOK THE CLASS WITH THE STUDENTS. MATERIALS WERE DEVELOPED FOR TEACHERS INTENDING TO TEACH THIS TYPE OF CLASS. THE FIFTH CLASS WAS OFFERED BY ONE OF THE TEACHERS THAT HAD TAKEN THE FOURTH CLASS. THE ACCOMPANYING CURRICULUM MATERIALS ARE THE RESULT OF THE DEVELOPMENT AND OPERATION OF FIVE CYCLES OF THE TELEVISION PRODUCTION CLASS.

D. MAJOR FINDINGS

1. STUDENTS TAKING THE TELEVISION PRODUCTION COURSE WERE MADE AWARE OF CAREER POSSIBILITIES IN RADIO AND TELEVISION. EVERY YEAR SINCE THE INCEPTION OF THE COURSE, ONE OR MORE STUDENTS ARE EITHER IMMEDIATELY EMPLOYED IN THE INDUSTRY OR ELECT TO TAKE FURTHER TRAINING IN A COMMUNICATIONS FIELD.

2. STUDENTS BECOME A MORE INTELLIGENT CONSUMER OF BROADCAST TELEVSION. AS EXPRESSED IN STUDENT DISCUSSIONS, TECHNICALLY POOR PRODUCTIONS WERE SOON DROPPED FROM PROGRAMS THEY USUALLY WATCHED.

3. STUDENTS ENCOURAGED TEACHERS TO USE TELEVSION WHERE IT WAS APPROPRIATE, AND AS A RESULT, TELEVISION WAS USED IN CLASSES WHERE ONE OR MORE OF THE STUDENTS HAD TAKEN TELEVISION PRODUCTION AND SELDOM USED IN CLASSES WHERE NONE OF THE STUDENTS HAD TAKEN TELEVISION PRODUCTION.

4. EACH YEAR THERE IS AN INCREASE IN THE USE OF TELEVISION IN THE CLASSROOM. IN 1974-75, ONE PLAYBACK UNIT WAS ALLOTTED FOR CLASSROOM USE AND IT WAS USED LESS THAN 10% OF THE YEAR. IN 1976-77, AN ADDITIONAL PLAYBACK UNIT HAD TO BE ADDED TO KEEP UP WITH THE DEMAND. AN ADDITIONAL PLAYBACK UNIT IS BEING BUDGETED FOR 1978-79, AND THE USE IS STEADILY INCREASING. THE USE OF TAPES AVAILABLE THROUGH THE DEPARTMENT OF EDUCATION ACCOUNTS FOR ONLY ABOUT 20% OF THE INCREASED USE.

5. AT LEAST ONE MAJOR PRODUCTION FOR CONTINUING USE IN THE SCHOOL IS MADE EACH YEAR BY STUDENTS IN THE PRODUCTION CLASS. THROUGH THE PRACTICUM PART OF THE COURSE THEY ALSO PROVIDE OFF-AIR TAPING SERVICES, EDITING DOWN EXISTING PROGRAMS AND SET-UPS AND OPERATION FOR REPLAY ANALYSIS ACTIVITIES.

E. Conclusions

The implementation of a television production course in a school does tend to increase the amount of televsion that is used, and assists to integrate it as an educational communications medium. When students are competent in setting up and operating television equipment, teachers tend to use television in their classroom instruction.

TELEVISION PRODUCTION AND UTILIZATION

COURSE OUTLINE

- Basic AV Signal Theory
- Basic Equipment Operation
- Preventive Maintenance
- Camera Handling Principles
- Duplication of Tapes
- Video Tape Editing
- Principles of Production

PRACTICUM

The following tasks must be completed by each student in the Television Production and Utilization course in order to qualify for a grade. Your performance for each task will be evaluated as acceptable or not acceptable. Outstanding performance will be recognized by a special notation.

TASKS

	1	2
Off - Network taping (2 programs)	___	___
Duplicate 2 tapes	___	___
Edit 1 tape (minimum 5 minutes)	___	___
Coordinate 2 replay analysis	___	___
Set up equipment for at least 2 replays, magnification, or off air use	___	___

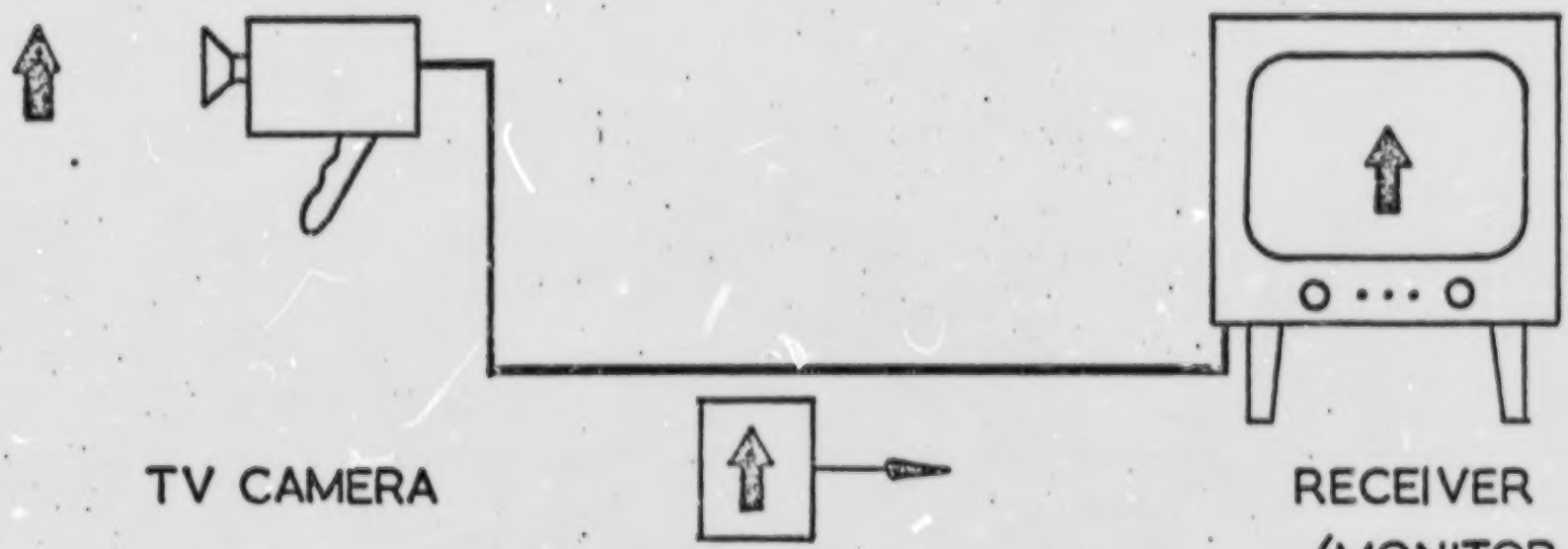
Serve in at least three of the following capacities in a multi-camera production:

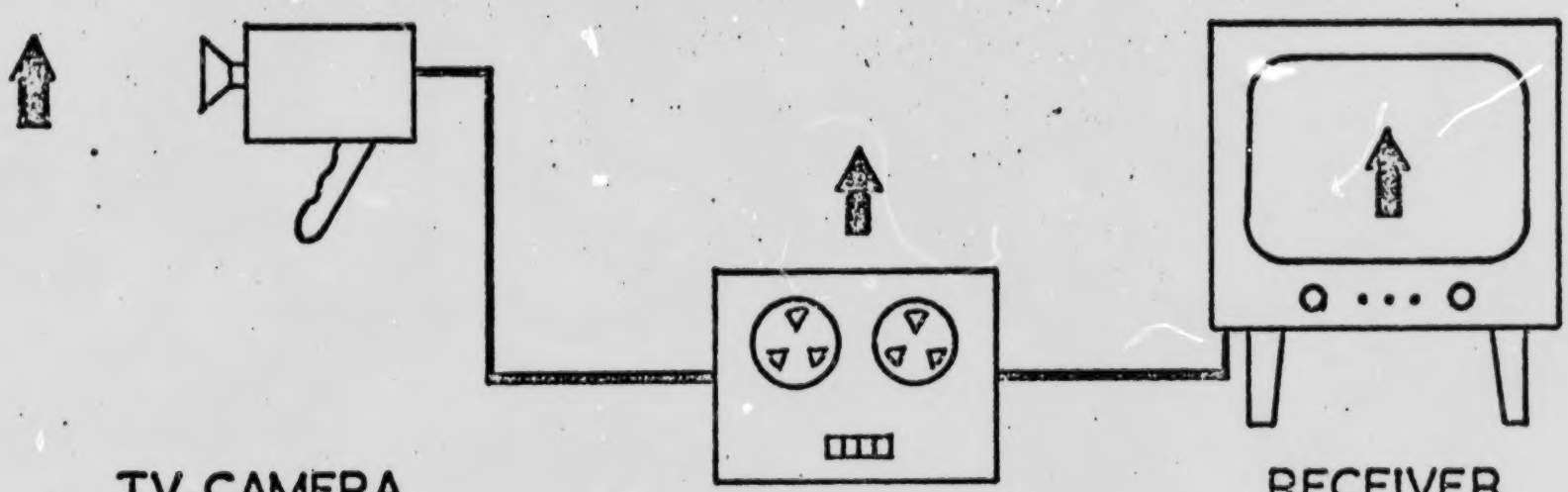
Cameraman	___	___
Switcher	___	___
Audio technician	___	___
Lighting technician	___	___
Director	___	___

BASIC A/V SIGNAL THEORY

- DEVICES FOR GENERATING AND USING A/V SIGNALS
- TYPES OF A/V SIGNALS
    - VIDEO
    - AUDIO
    - R F
- RECORDING AND PLAYBACK OF AUDIO & VISUAL SIGNALS
- BROADCASTING RADIO FREQUENCY SIGNALS
- PATCHCORD TECHNOLOGY
    - AUDIO CONNECTORS
    - VIDEO CONNECTORS
    - R F CONNECTORS
    - MULTI FUNCTION CONNECTORS

DRAWINGS BY DENNIS HARLEY



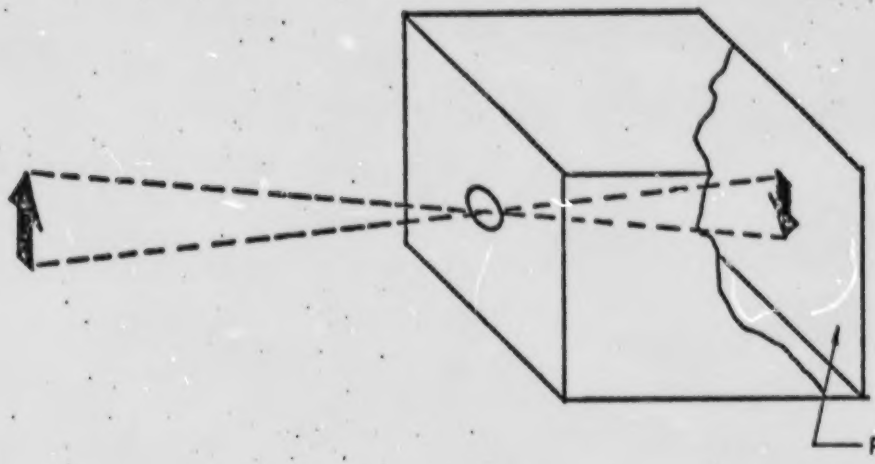


TV CAMERA

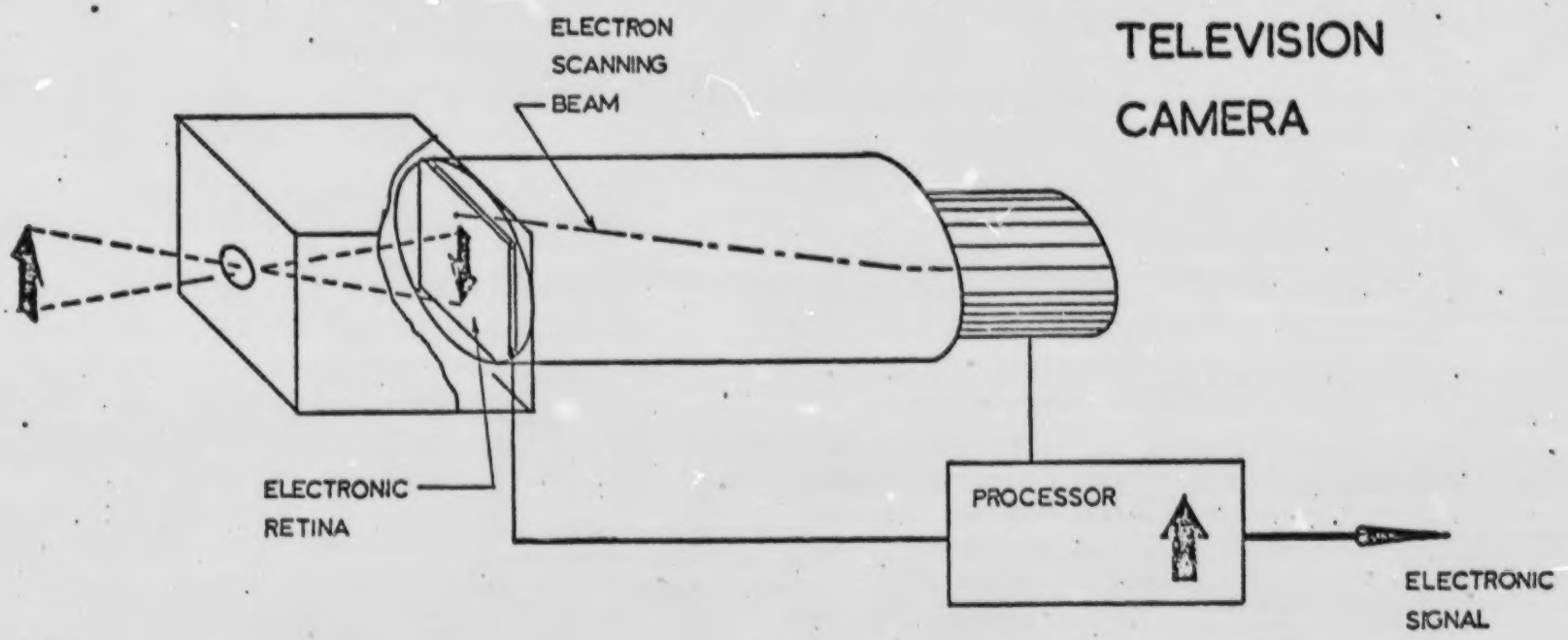
VIDEO
TAPE
RECORDER

RECEIVER
/MONITOR

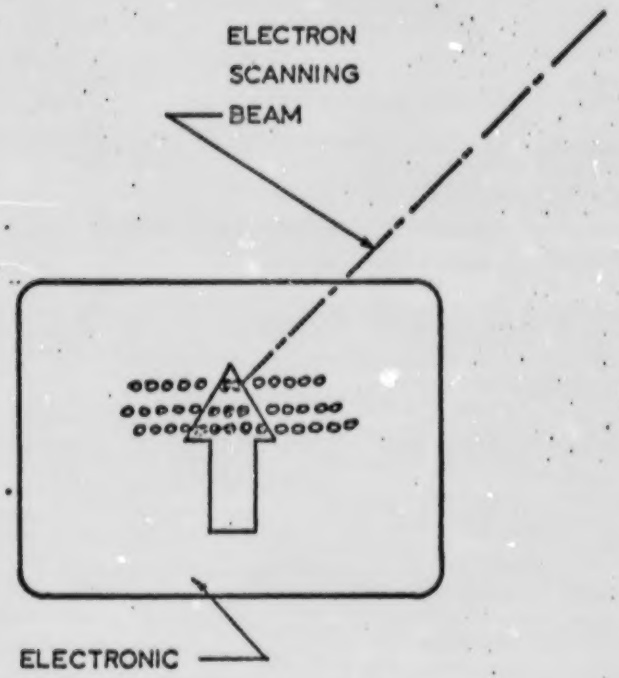
PHOTOGRAPHIC CAMERA



TELEVISION CAMERA



SCANNING

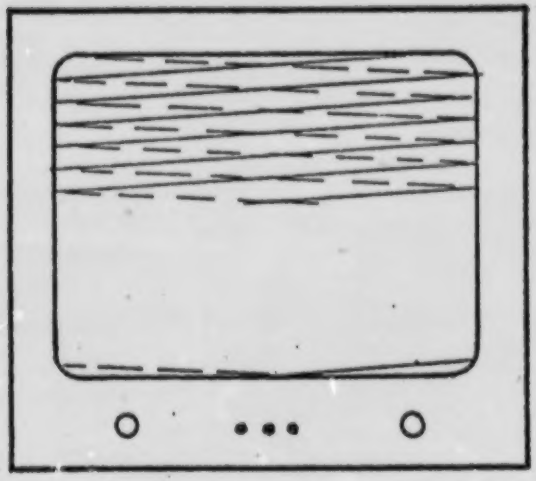


INTERLACED SCANNING

$262\frac{1}{2}$ LINES

$262\frac{1}{2}$ LINES

CAMERA SCAN



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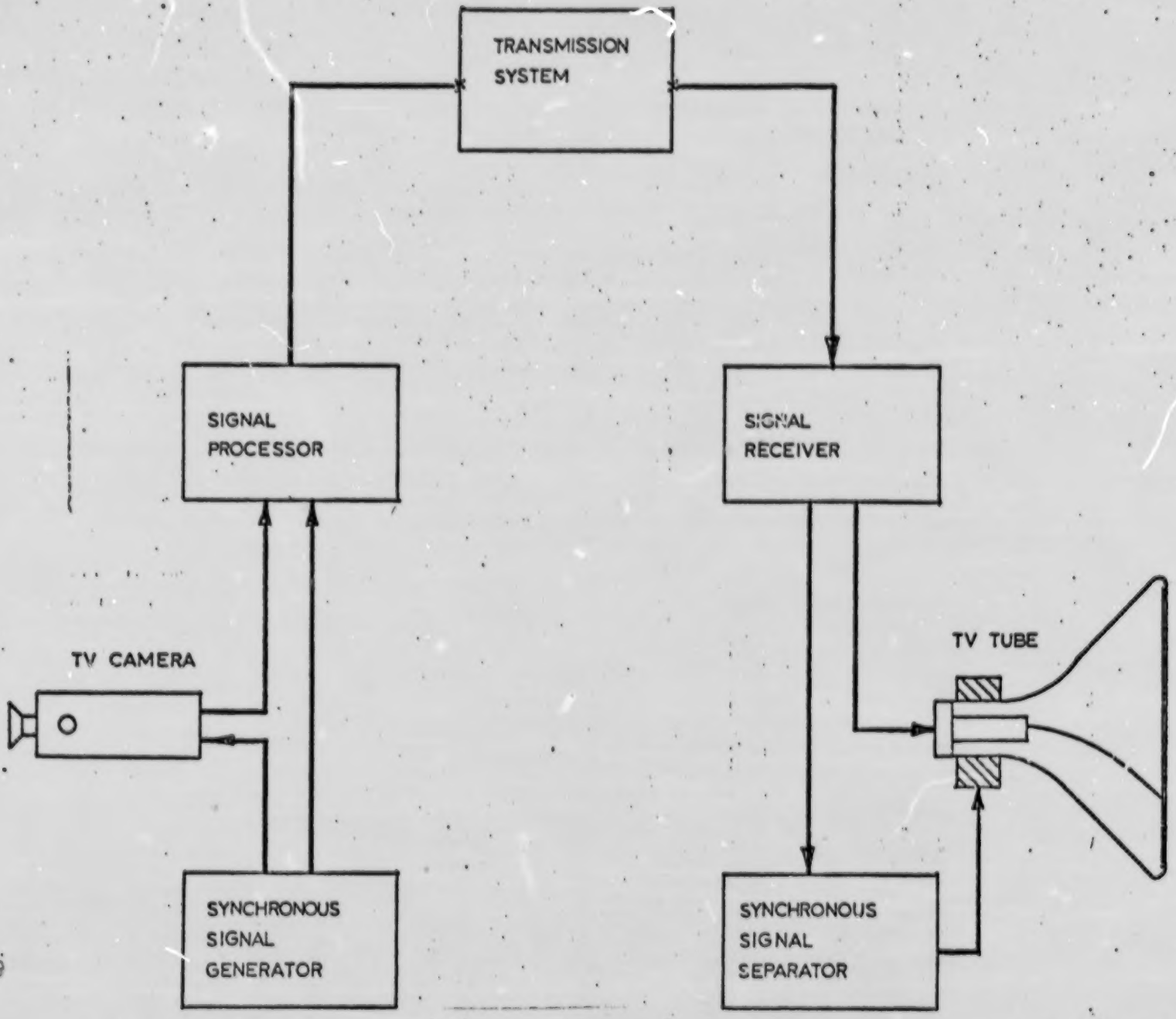
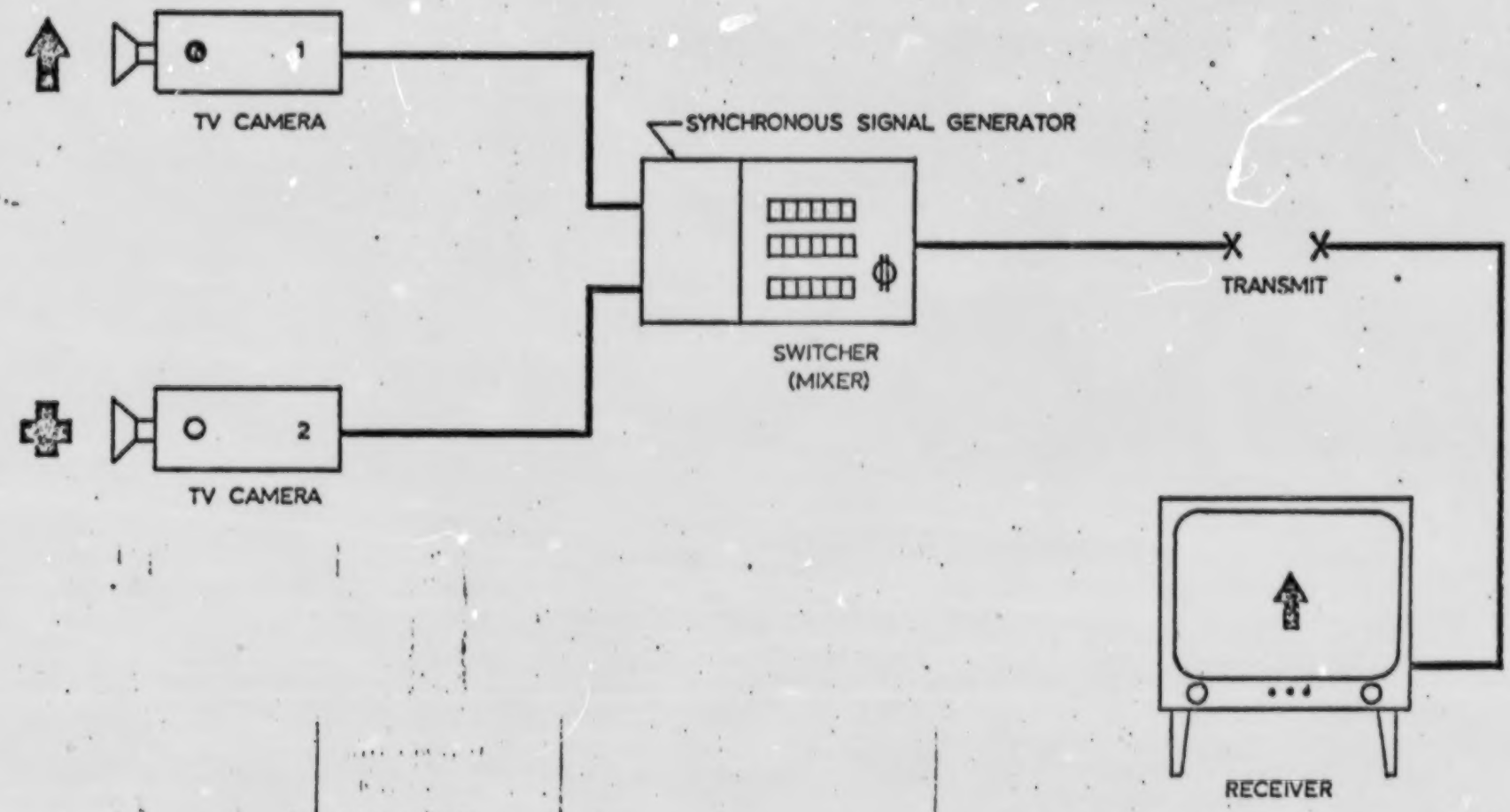
$262\frac{1}{2}$ LINES

RECEIVER SCAN

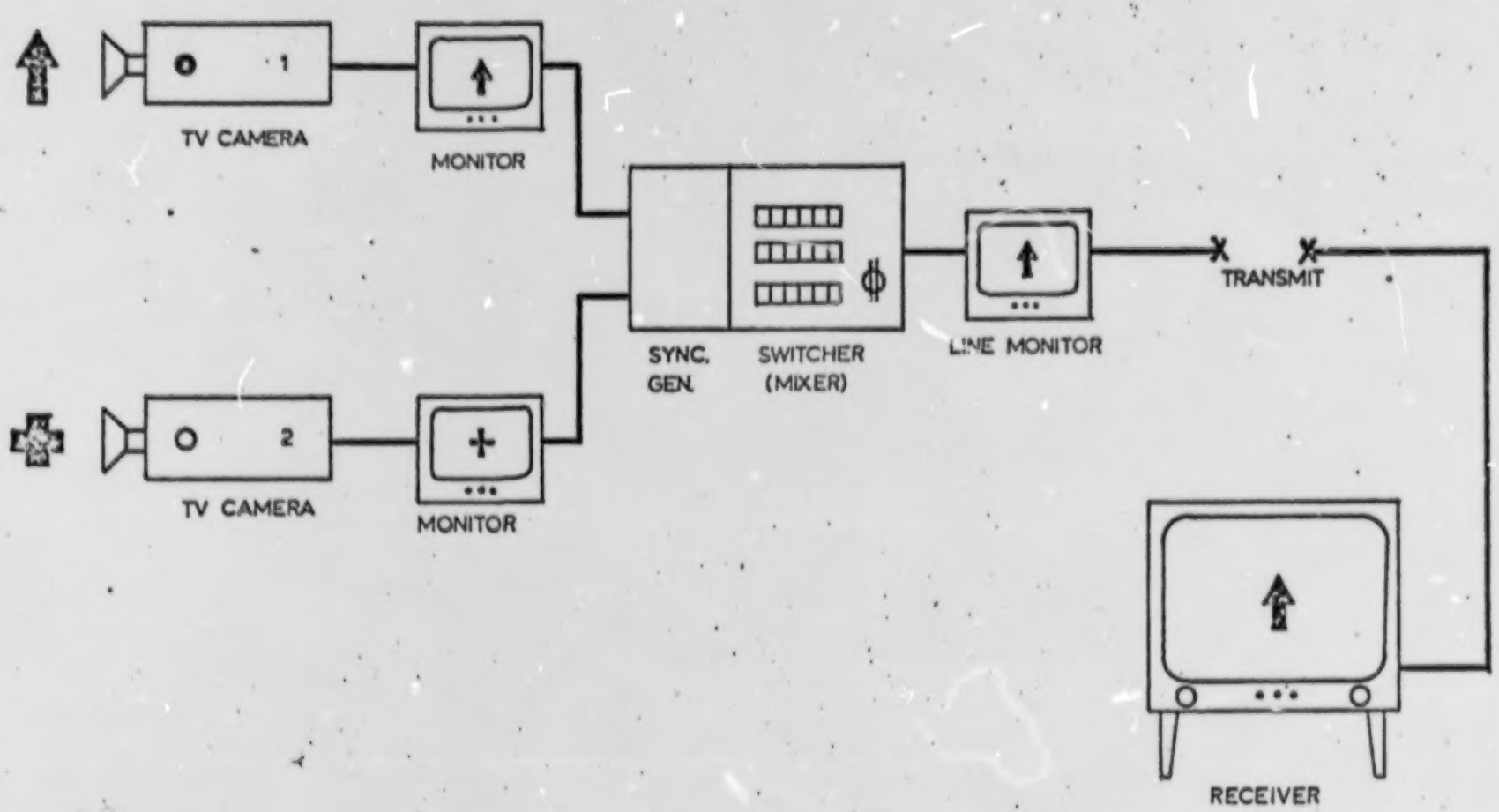
BASIC TELEVISION SYSTEM

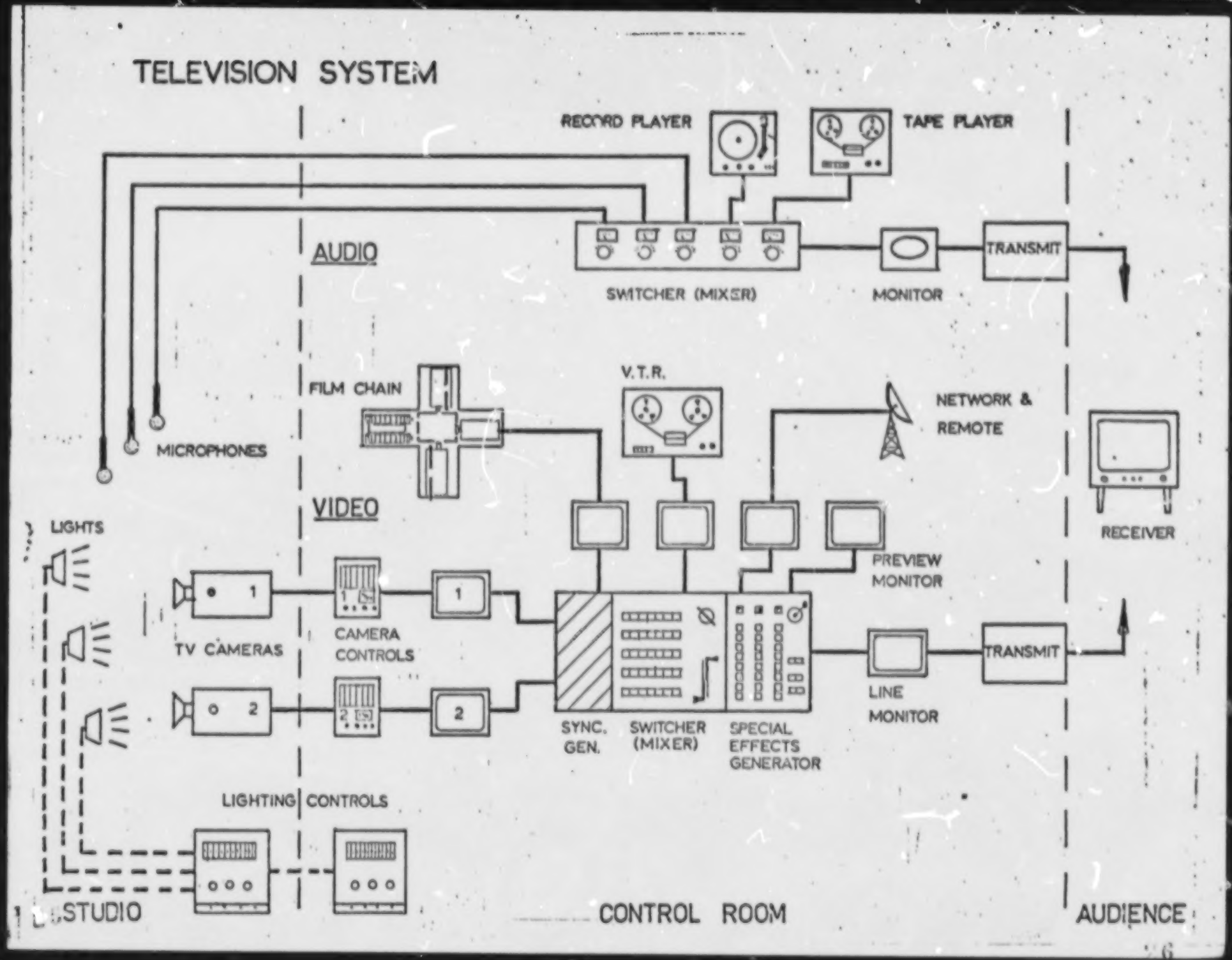


TWO CAMERAS & SWITCHER



TWO CAMERA TELEVISION SYSTEM




TELEVISION SYSTEM
RECORD PLAYER
TAPE PLAYER
AUDIO
SWITCHER (MIXER)
MONITOR
TRANSMIT
FILM CHAIN
V.T.R.
NETWORK &
REMOTE
MICROPHONES
VIDEO
RECEIVER
LIGHTS
PREVIEW
MONITOR
TV CAMERAS
CAMERA
CONTROLS
SYNC.
GEN.
SWITCHER
(MIXER)
SPECIAL
EFFECTS
GENERATOR
LINE
MONITOR
TRANSMIT
LIGHTING CONTROLS
STUDIO
CONTROL ROOM
AUDIENCE

VIDEO CONNECTORS

UHF

- composite video signals

male

CATU

-RF video signals

male

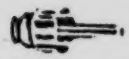
6 Pin Din

- composite video signals and sync controls

male

AUDIO CONNECTORS

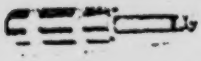
RCA Phono plug



- line outputs and inputs

male

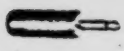
Phone plug



- line outputs and inputs
- microphones Hi Z

male

Miniature Phone plug



- line outputs and inputs
- microphone LO/Z to Hi Z

male

Cannon plug

- microphone LO Z

male

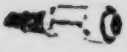
AUDIO / VIDEO CONNECTORS

8 Pin Sony

male

- composite video
- return video
- vertical(V) and horizontal(H) sync
- audio

10 Pin



male

- composite video
- return video
-V & H sync
- audio
-communication
-tally light
-rover, camera / recorder

BASIC EQUIPMENT OPERATION

- THE TELEVISION CAMERA
- VIDEO TAPE RECORDERS
  - 1/2" REEL-TO-REEL
  - 3/4" V-MATIC
  - PORTA-PACKS
  - EDITORS
- MONITORS AND RECEIVERS
- 'OFF AIR' VIDEO TAPING

CHECKSHEET

TELEVISION EQUIPMENT OPERATIONS

RECORD/PLAYBACK

NAME: _____ DATE: _____

SECTION: _____

VTR - Sony AV 3650 ___
VO 1600 ___
VO 1800 ___

CAMERA - Sony AVC 4200 ___
AVC 3200 ___
Phillips Mini Compact ___

MONITOR/RECEIVER - Sony ___
Electrohome ___

MICROPHONE - Sony F98

OPERATION MODES

Camera a. Internal Sync ___
b. External Sync ___
Play back a. monitor ___
OR
Electrohome b. Receiver ___

SETTING UP

AC Connections ___

Video Connections ___

Audio Connections ___

Clean Heads ___

Components turned on ___

Thread Tape ___

OPERATION (RECORD - CAMERA)

Adjust VTR ___
Adjust Monitor ___
Audio to Manual ___
Audio to Manual (adjust) ___
Set Counter ___

CAMERA HANDLING (COMMENT WHILE RECORDING EXAMPLES)

Focus ___

Aperture ___

Zoom out ___

Zoom in ___

Pan ___

Tilt ___

Truck ___

Dolly ___

OPERATING (RECORD OFF AIR)

Adjust VTR ___

Adjust Monitor ___

Set Audio Level ___

Record 30 sec. segment ___

OPERATING (PLAY BACK)

Rewind Tape ___
Play Tape ___
Adjust Monitor ___
Still Mode (pause) ___
Slow Motion ___

PUTTING AWAY

All Power Off ___
Return Cables ___
Return Equipment ___

INSTRUCTORS GUIDE FOR CHECKING OUT STUDENTS

ON

SINGLE CAMERA SYSTEM TELEVISION EQUIPMENT OPERATIONS

Set up the (AV3650, VO1600, VO1800) recorder with the (AVC 4200, AVC 3200, Mini compact) camera and the
- Electrohome Portable Monitor/receiver
- 21" Electrohome Monitor/receiver
- Sony Monitor Receiver
- Sony KV 1710 Receiver

Use the F98 microphone for sound.

OPERATION MODES

Camera a. Internal Sync
b. External Sync } specify

Play back a. Monitor
b. Receiver } specify

SETTING UP

AC Connections
Viveo Connections
Audio Connections } check

Clean Heads

- 3650 only - clean the Audio, Video and Erase heads.
- identify each head as you clean it.

Components turned on

Thread Tape

- Advance the tape a few feet

OPERATION (RECORD - CAMERA)

Adjust VTR
Adjust Monitor } check

Audio to Manual (adjust)

Video to Manual (adjust)

- Set the Aduio and Video controls to manual and make appropriate adjustments. (This statement can be used for the VO1800 and AV3650 only)

Set Counter - check

CAMERA HANDLING

Comment into the microphone on each of the camera functions as you perform them.

Begin recording.

OPERATING (RECORD OFF AIR)

This function can be performed only when using the
- VO 1600
  or
- Sony Monitor/Receiver and either theAV 3650 or VO 1800

Set up for off Air recording. Record a 30 second segment and play it back.
(check appropriate adjustments)
Play back the segment(s) you have just recorded.

Rewind
Play tape } check
Adjust Monitor

Still Mode (pause)

- Still Mode AV 3650 only
  - show me a still picture.
  - move the scan lines to the top or bottom of the screen.

- Slow Motion AV 3650 only
  - Demonstrate the slow motion function. Increase speed, decrease speed.

PUTTING AWAY

Return the equipment and cables to their proper location.

CHECK SHEET

SONY ROVER SYSTEM

NAME _____ DATE _____

SECTION _____

EQUIPMENT:
- AV 3400 VTR
- AVC 3400 Camera
- Sony Monitor Receiver
- 10-pin Extension
- Various Patch Cords
- Sony F98 Microphone
- Mono pod
- Tripod
- Carrying case
- Packing case
- 3 hr. Battery pack
- AC Power supply
- RF Adaptor

SETTING UP:

Battery Charge: Internal ____
3 hour ____

Audio/Video Connections ____

Clean Heads ____

Thread Tape ____

OPERATION:

VTR Adjustments ____

Monitor Sound ____

Monitor Video ____

Record Mode ____

Set Counter ____

Tape Transport (ON/OFF):

Camera control ____
Still Mode Control ____

Camera Use:

Free hand ____

Mono pod ____

Tripod ____

External Microphone ____

Portable Operation:

Over shoulder ____

Back pack ____

Power Source:

AC Power Supply ____

Internal Battery ____

External Battery ____

Auto/adapter ____

Stand-by ____

OPERATION (Play Back):

Rewind tape ____

Play Tape:

Through Camera ____

RF TV Receiver ____

Monitor ____

Still Mode ____

OPERATION (Record Off Air):

Connections ____

VTR Adjustments ____

Receiver/Monitor Adjust. ____

Record 30 sec. Segment ____

Operation C ____

OPERATION (Audio Dub):

External Microphone ____

VTR Adjustments ____

INSTRUCTORS GUIDE FOR CHECKING OUT STUDENTS

ON

SONY ROVER SYSTEM

Set up the Sony Rover System with the camera on the tripod, using the AC-Adaptor for power supply and the Sony Monitor Receiver in the "Receiver Mode" for monitoring the image while recording. Use the Sony F98 microphone instead of the camera microphone.

QUESTIONS

SETTING UP:

Battery charge: Internal

- Where is the internal battery located?
- How do you re-charge the internal battery?
  - normal AC supply hook up
  - remove battery and plug into AC power supply
- How long does it take to fully charge the internal battery?
  - 8 hours
- How long will the internal battery last for either recording or playback?
  - approximately 40 minutes

3 Hour

- How is the external battery pack connected to the recorder?
- How long will the external battery pack last for playing and recording?
  - 3 hours
- How long does it take to re-charge the external battery pack?
  - 12 hours
- How is the external battery pack re-charged?
  - by its own charger
- How do you check the level of charge in a battery?
  - press the record lever

Clean heads

- Demonstrate cleaning the Audio, Video and Erase heads.
- When should the Video heads be cleaned?

OPERATION:

Monitor sound

- How can you monitor the sound as it is being recorded?
  - with an earphone

TAPE TRANSPORT (ON/OFF):

Camera control

- Demonstrate controlling the tape transport with the camera.

Still Mode control

- Demonstrate controlling the tape transport with the "Still Mode" lever on the recorder
- What other way can the camera be attached to the tripod?
  - either with the handle on or of depending on how the camera is set up

CAMERA USE:

Free hand

- Demonstrate the Freehand use of camera operation.

Mono pod

- Demonstrate the use of the monopod.

External microphone

- How do you activate the camera microphone?
  - unplug the auxilary mic.

PORTABLE OPERATION:

Over shoulder

- Demonstrate how the strap for carrying case must be set up for over-the-shoulder carrying of the recorder, and back-pack carrying of the recorder.

POWER SOURCE:

Auto/adaptor

- If the recorder does not function when using the Auto-adaptor, what is wrong?
  - check polarity of plug

Stand-by

- Does leaving the recorder in Stand-by Mode affect the life of the battery?
  - yes, shortens it

PLAY TAPE:

Through camera

- Demonstrate recording through the camera, monitoring the sound.

Monitor

- Demonstrate re-play using the monitor receiver in Monitor Mode.

Still Mode

- Using the Still Mode in playback, adjust the Scan Lines so they are either at the top or bottom of the screen.

OPERATION (Record Off Air):

- Demonstrate the correct procedure for recording off the air.

OPERATION (Audio Dub):

External Microphone

- Demonstrate Audio-dub using the external microphone.

OFF AIR TAPING

AV 3650 Videorecorder/CVM - 110UA Monitor-Receiver

SET UP

Monitor

1. Connect Antennae to VHF Terminals.
2. Set antennae switch to Ext. Antennae.
3. Connect Monitor to AV 3650 with 8 pin connector.
4. Set Mode switch to VTR.
5. Set channel selector to appropriate channel.

AV 3650

6. Set Audio and Video Gain Controls to AGC.
7. Set "Input selector" to TV.
8. Thread Tape.
9. Turn on Power switch.
10. Push Record.

Monitor

11. Pull on power switch.
12. Adjust fine tuning (Located just below and behind the channel selector)
13. Hold down record button and move mode selector switch to forward.

OFF AIR TAPING

AV 3400 Videorecorder (Rover)/CVM - 110UA Monitor-Receiver

SET UP

Monitor

1. Connect Antennae to VHF Terminals
2. Set antennae switch to Ext. Antennae.
3. Connect Monitor to AV 3400 with 8 pin/10 pin connector.
4. Set Mode switch to VTR.
5. Set channel selector to appropriate channel.

AV 3400 Videorecorder

6. Set input selector switch to "TV".
7. Thread tape.
8. Place recorder in record mode.
9. Engage still mode.

Monitor

10. Pull on power switch
11. Adjust fine tuning.

AV 3400 Videorecorder

12. Release still mode.

MODIFIED SONY VO 1600 WITH TIMER

AUTOMATIC OFF AIR TAPING

1. Check for RED button on bottom of Cassette.
2. Insert Cassette.
3. Antennae to VHF input on Rover.
4. Plug in clock.
5. Set clock for present time (Phone 32411).
6. Set alarm for time of program.
7. Depress and lift alarm button.
8. Turn VTR Recorder power "ON".
9. Rewind tape.
10. Input Signal to "T. V.".
11. Push "Record".
12. Set VTR to Channel 3 and adjust fine-tuning for the strongest signal as indicated on T.V. tuning meter.
13. Set switch to "Pause and Clock Control".
14. Holding "RECORD" button down push "PLAY".

AUTOMATIC OFF AIR TAPING
WITH SONY VO-2600/TUNER TIMER TT-100

1. PHONE FOR CORRECT TIME AND SET 'TIME ADJUST'.
2. CHECK BOTTOM OF CASSETTE FOR 'RED' RECORDING BUTTON.
3. TUNER TIMER:
   - PUSH 'POWER' ON
   - 'AFT' TO 'OFF'
   - 'SOURCE' TO 'TV'
   - 'VHF' CHANNEL SELECTOR TO PROGRAM CHANNEL
   - 'TIMER' TO 'OFF'
   - 'TIMER SET' TO PROGRAM TIME
   - ANTENNA PLUGGED INTO 'VHF' ON BACK
4. RECEIVER:
   - PUSH 'ON' 'POWER'
   - 'VHF' CHANNEL SELECTOR TO PROGRAM CHANNEL
   - PULL 'ON' POWER
   - 'AUTO/AFT' TO 'OFF'
   - ADJUST FINE TUNING AND COLOUR
   - SET TO CHANNEL 4
5. RECORDER:
   - PUSH 'ON' 'POWER'
   - 'AUDIO MONITOR' TO 'CH 2'
   - INSERT TAPE
   - REWIND TAPE
   - 'AUDIO LIMITER' TO 'ON'
   - 'AUDIO' TUNING TO 3/4
   - 'INPUT SELECTOR' TO 'TV'
   - PUSH RECORD
6. TUNER TIMER:
   - 'SOURCE' TO 'VTR'
   - ADJUST FINE TUNING
   - 'AFT' TO 'ON'

AUTOMATIC OFF AIR TAPING WITH
SONY VO-2600/TUNER TIMER TT-100.

7. RECEIVER:

   - PUSH POWER 'OFF'

8. RECORDER:

   - LOCK 'TIMER RECORDER ADAPTOR' OVER CONTROLS.

PREVENTIVE MAINTENANCE

- CLEANING HEADS & TAPE PATHWAYS
- DEMAGNETIZING
  - HEADS
  - TAPES
- CARE OF TAPES
- CLEANING ELECTRONIC CONTROLS
- MECHANICAL CARE & MAINTENANCE
- CARE AND CLEANING OF OPTICS

CAMERA HANDLING PRINCIPLES

- CAMERA MOVEMENTS

- LENS ADJUSTMENTS

- TYPES OF SHOTS

COMPOSITION

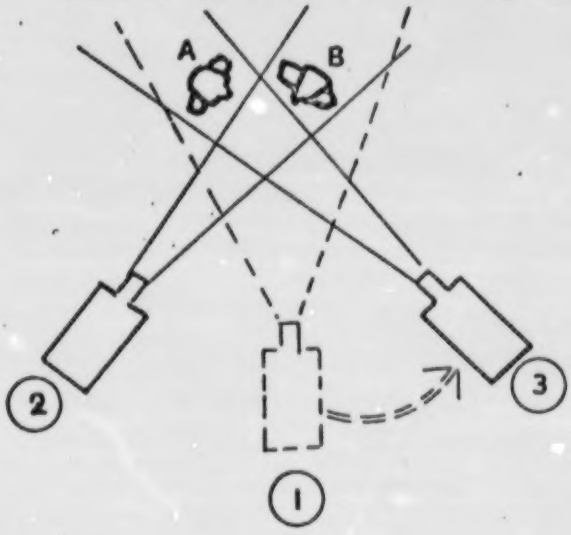
1. Compose your picture as a unit. Keep the Background and forground in mind, as well as the subject. Don't wait for the director to write you a road-map; do the best you can as you position for the shot. If the director does not like your composition, it's his responsibility to tell you how to change it. Remember that the viewer does not see so much of the picture as you do in your viewfinder. Do not put important video information too close to the edges of the frame.
2. Depending upon other elements of the picture, a person looking to the right or left of the frame usually has to be framed a little in the opposite direction, to achieve a pleasing balance and effect.
3. You will frequently hear the criticism, "That's a terrible looking shot", or "Can't you frame that better?" Such comments refer to the arrangement of the elements in the picture Perhaps they are off balance; perhaps there are extraneous articles in the picture. Developing an "artistic" sense of composition comes only from repeated exposure to good-looking pictures. Persuing of photography magazines and analysis of pictures found there will be a good beginning. Keeping a critical eye and discussing shots with others will expand this awareness of good composition.

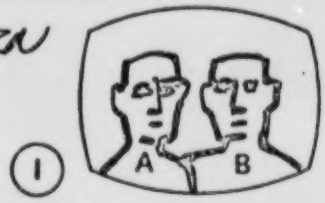
Basic Camera Patterns

Situation: TWO TALENT INTERVIEW

Equipment: TWO CAMERAS

FRONTAL SHOOTING PATTERN



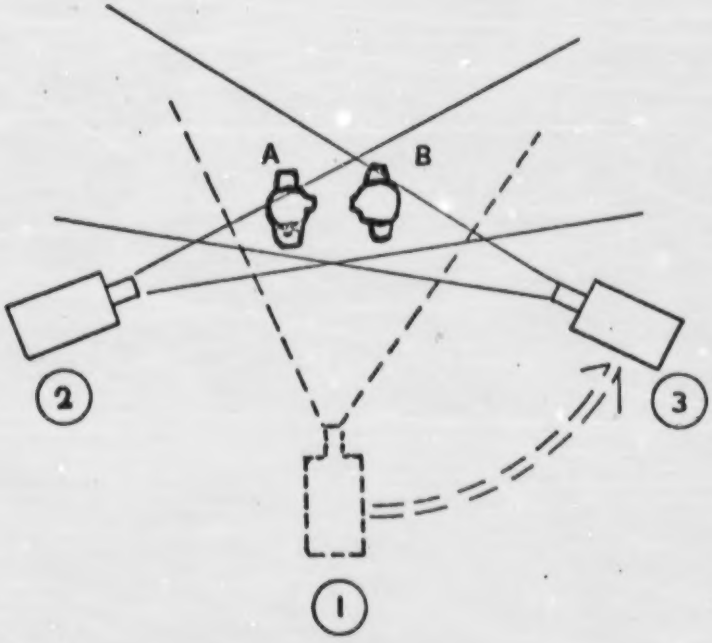


Cover Shot

MCU of B

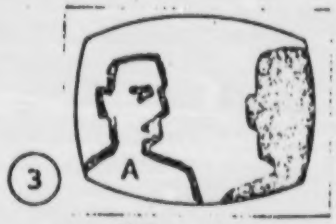
MCU of A

CROSS SHOOTING PATTERN



Cover Shot

OS on B



OS on A

TYPICAL CAMERA INSTRUCTIONS

3, dolly in — (Usually "dolly" is reserved for on-the-air dollies, but there is no harm using it other times)

3, tighten your shot — (In rehearsal you will need to tell him how much to tighten it. On the air, in an adlib situation, be as specific as possible. The best cameramen are mind-readers; but don't bank on it.)

1, hold your shot

1, truck left

2, back to your original position

3, into your second position

2, tilt up (down) — (Never "pan" up. You'll find the term used in the industry but technically a pan is only a horizontal movement)

3, pan right (left)

(When possible, or when necessary, be specific. "Tilt up to include bottom of the picture." "Pan right to cut out the guests shoulder, " etc.)

DUPLICATION/EDITING OF VIDEO TAPES

- PHYSICAL 'HOOK UP'
- THEORY OF EDITING
- ASSEMBLE EDITING
- INSERT EDITING
- SCRIPTING FOR EDITING

EDITING PROCEDURE

SONY AV 8650

AFTER HAVING LOCATED THE SEQUENCES TO BE EDITED, SYNCHRONIZE THE PLAYER/RECORDER AND EDITOR USING THE FOLLOWING PROCEDURE. PRACTICE WILL CONTRIBUTE GREATLY TO SUCCESSFUL EDITS.

SYNCHRONIZING PLAYER AND EDITOR

1. LOCATE THE 'ZERO' ON THE DIGITAL COUNTER OF THE PLAYER NEAREST THE BEGINNING OF THE SEGMENT TO BE EDITED.

2. 'ZERO' THE DIGITAL COUNTER ON THE EDITOR AT THE END POINT OF THE LAST EDIT.

3. PLACE BOTH PLAYER AND EDITOR IN 'PLAY/PAUSE' MODES AT THEIR RESPECTIVE ZERO POINTS.

4. RELEASE PAUSE OF PLAYER AND EDITOR SIMULTANEOUSLY.

5. WATCH THE COUNTER ON THE EDITOR WITH YOUR HAND PREPARED TO ACTIVATE THE 'PAUSE' FUNCTION ON THE PLAYER. WHEN THE EDITOR COUNTER REACHERS '005' ACTIVATE PAUSE ON THE PLAYER.

6. MAKE A NOTATION OF THE NUMBER OF DIGITS INCREMENTED ON THE PLAYER (EG. START AT 760, STOP AT 766 1/2 = 6 1/2)

7. REWIND THE PLAYER TO STARTING POINT OF THE EDIT LESS THE NOTED NUMBER OF DIGITS (EQ. 756 - 6 1/2 = 749 1/2) AND SET TO 'PLAY/PAUSE'.

8. REWIND EDITOR TO '990'.

9. SET EDIT SELECTOR SWITCH TO DESIRED MODE, 'ASSEMBLE', 'INSERT AUDIO', ETC.

10. SET EDITOR TO 'PLAY' MODE.

11. WHEN EDITOR 'COUNTER' REACHES '995', RELEASE 'PAUSE' ON PLAYER.

12. PRESS 'EDIT' BUTTON ON EDITOR.

13. WHEN EDITOR 'COUNTER' REACHES '000' PRESS 'RECORD' BUTTON ON EDITOR.

14. AT THE END OF THE SEGMENT TO BE ADDED, ALLOW BOTH MACHINES TO CONTINUE FOR TWO OR THREE SECONDS TO ALLOW FOR SYNCHRONIZATION OVERLAP BEFORE STOPPING.

EDITING PROCEDURE

SONY AV 3650

After having located the sequences to be edited, synchronize the recorder using the following procedure. Practice will contribute greatly to successful edits.

SYNCHRONIZING RECORDERS

1. Locate the starting point on the player/recorder and "Zero" the digital counter.

2. Measure accurately the time it takes for the player/recorder to play from "Zero" to "five". Record the elapsed time.

3. Rewind the player/recorder and "Zero" the digital counter.

4. Locate the end point of the last sequence at the point of edit on the editor/recorder and "Zero" the digital counter.

5. Measure accurately on the editor/recorder the number of digits neccessary to span the elapsed time recorded in step 2.

6. Rewind the editor/recorder the precise number of digits identified in step 5 back from Zero. (ed. # of digits identified 7 - rewind to 993).

7. Set editor recorder to pause.

8. Start player/recorder.

9. When player/recorder reaches 995, start editor/recorder.

The two recorders are now runnign in sync. Both recorders should reach "Zero" (point of edit) at the same time.

ASSEMBLY EDITING

Procedure

This procedure begins where step 9 leaves off in "synchronizing recorders".

10. Two or three seconds after both recorders are running and the picture on the editor/recorder has stabilized, quickly push the "edit" button.

11. While attempting to; watch both monitor, listen to both sound tracks, and watching the digital counter on the editor/recorder approach "Zero", quickly push "record" at the appropriate instant.

INSERT EDITING PROCEDURE

(audio and video)

This procedure begins where step 11 of "Assembly Editing" leaves off.

12. At a point, 5 seconds before the end of the inserted portion, quickly push the "edit" button.

13. At the end of the insert, quickly move the function selector lever from "forward" to "fast forward".

INSERT EDITING PROCEDURE

(video only)

This procedure begins where step 9 of "Synchronizing recorders" leaves off.

10. Two or three seconds after both recorders are running and the picture on the editor/recorder has stabilized, quickly push the "edit button".

11. When both recorders reach "Zero" and at the appropriate instant hold down the edit button and push record. Both the record and edit button should stay locked down.

12. At the end of the insert, quickly move the function selector lever from "forward" to "fast forward".

CHECK SHEET

DUBBING

NAME _____ DATE _____

SECTION _____

EQUIPMENT: AV 3400 to AV 3650
VO 1600 to AV 3650
VO 1800 to AV 3650
AV 3650 to VO 1800
Sony Monitor/Receiver
Sony 17" Trinitron

SETTING UP:

VTR-VTR Connections _____
Monitor--Receiver--VTR Connections _____
Function Switch Settings _____

OPERATION:

Trial Run
- Audio Level _____
- Video Level _____
- Replay _____

Duplicate Tape _____
Replay Portion of Tape _____

CHECK SHEET

EDITING

NAME _____ DATE _____

SECTION _____

EQUIPMENT: AV 3650 VTR
VO 1800 VTR
Sony Monitor/Receiver
Sony 17" Trinitron

SETTING UP:

VTR-VTR Connections ____
Monitor--Receiver--VTR Connections ____
Function Switch Settings ____

OPERATION:

Audio Level ____
Video Level ____
Locate Edit Segments ____

Editing Procedure Sequence

Sync. VTR's ____
Roll Tapes ____
Push Edit at 5 sec. ____
Push Record ____

Examine Edited Sequence ____

PRINCIPLES OF PRODUCTION

- MULTIPLE CAMERA SYSTEMS

- AUDIO MIXING

- THE SPECIAL EFFECTS GENERATOR

- THE PRODUCTION CREW

    - DIRECTOR
    - CAMERAMAN
    - SWITCHER
    - AUDIO
    - FLOOR MANAGER

- LIGHTING

- GRAPHICS

RESPONSIBLITIES OF A DIRECTOR

1. The director is in complete charge of the entire program production. In cases where the producer is assigned, he will make decisions with regard to policy matters and leave the actual production to the director.

2. The director is in complete charge of his production crew. His immediate assistant is the switcher, sometimes called the Technical Director. The Technical Director does the actual switching of camera shots according to a pre-arranged scheme or according to the director's commands. It is common to find switching of cameras a responsibility of the director in many stations. This does not alter, however, his responsibility to call his directions clearly and completely. It is the only way his crew will know what is happening throughout the program.

3. The director is in complete charge of the program artistically. When given a script he will frequently consult with the writer to outline varying methods for visualizing what has been written. It will be the director's responsibility ultimately to set up the entire program for television. He will know what can and cannot be done according to the limitations of his facilities and crew.

4. Give directions to the switcher accurately. If you want a cut to Camera 3, say "Take 3". If you want a dissolve, you should prepare the switcher for the change in transition, and then say "Dissolve 3". Be careful not to mix your commands so that when the switcher is prepared to dissolve, you suddenly give a "Fade" or "Cut" command.

COMMANDS BY THE DIRECTOR

The most common commands and directives given in television studios will be found below. They could be used by more than one crew member, but each command refers to the same thing, whoever is using it.

THE USE OF VIDEO TAPE

Always preface the use of tape by this command: "READY WITH TAPE", then the command "ROLL TAPE".

Since tape should be cued up to commence Five Seconds from when it is required, a good continuity person in the control room will immediately begin a count down to zero, thus: "Five,four....." etc.

The Director will wait for the count, or, if he sees on the preview monitor that the tape is is sync. and that the scene is the one required, he will order the TAKE as he sees fit.

THE USE OF CAMERAS

All commands, in every area, should be preceded by a "Ready", and the camera is no exception. There must always be a "READY TO TAKE ONE" (or TWO or whatever camera is required next), followed by "TAKE ONE". If a DISSOLVE is required (or other effect), then the command must be "READY TO DISSOLVE TO ONE" followed by the single word command "DISSOLVE".

ALWAYS REMEMBER - "Ready" before every directive, and then all should be well. Indicate the move, or the need, in advance (just a few seconds is enough, especially in cases where the cameramen are using shot-lists.)

CUES TO PERFORMERS, ANNOUNCERS, ETC.

In order to save possible misunderstanding, it is best to cue a performer by giving the name of that person before the word "CUE". Example: after the "Ready" instead of saying "CUE JOHN", put the name first, thus getting "JOHN, CUE". Despite the "Ready" it is possible someone might have not been sure who the cue is going to be for; the name first corrects this.

CAMERA SHOT AND SCRIPT DEFINITIONS

CU	CLOSE-UP. The dimension of that part of the performer or object required. If a person, it refers to the HEAD, NECK AND SHOULDERS. If an object, the WHOLE object, or part thereof, specially named.
TCU	TIGHT CLOSE-UP. Closer than CU. In the case of a person, refers to the head, without showing complete neck.
MCU	MEDIUM CLOSE-UP. Wider than CU. Of a person, HEAD, NECK, SHOULDERS, AND THAT PART OF THE BODY DOWN TO THE WAIST.
MS	MEDIUM SHOT. Sould not be used in connection with individual performers (as in MCU) but for general scenes of groups. Implies the whole of a grouping; objects displayed; essential subject matter with extraneous material.
WS	WIDE SHOT. Larger in scope than MS. Encompasses group, scene, etc., in its entirety.
COVER SHOT	Something like WS, but mostly describes the shot which takes in a group or scene while other cameras are re-grouping for closer shots. Is not widely used in terminology.
LS	Like WS or COVER SHOT; is rarely used.
2-SHOT	Frames two people (or objects); usually, in the case of people, it takes only heads, shoulders, and bodies to the waistline. Variations will be encountered, such as two cats or dogs, etc.
3-SHOT	Simlar to above, but allowing for THREE people, etc.
4-SHOT	Similar to above, but allowing for FOUR people, etc.

NOTE: Where WS might be too vague (as in a large group of people, or even SIX- or EIGHT-SHOT would be more accurate). EXAMPLE: In a panel or group of, say twelve people, it would be helpful to call for "a 4-SHOT from Left set", etc.

DEFINITIONS OF THE COMMON CAMERA MOVEMENTS

There are two kinds of camera movements: (1) the movement of the camera itself on a stationary camera mount, and (2) the movement of the camera mount supporting the camera.

Movement of the Camera

PAN: Turning the camera horizontally, from left to right or from right to left.

TILT: Tilting the camera up and down. Sometimes also called pan up and pan down.

PEDESTAL: Elevating or lowering the camera on a studio pedestal.

ZOOM: Changing the focal length of the lens through the use of a zoom control, while the camera remains stationary.

Movement of the Camera Mount With Camera

DOLLY: Moving the camera toward or away from an object by means of a mobile camera mount.

TRUCK: Laterally moving the camera by means of a mobile camera mount.

ARC: Moving the camera in a slightly curved dolly or truck movement with a mobile camera mount.

DEFINITION OF TERMS USED BY DIRECTOR OR SWITCHER

CUT — The transition form one camera shot to another, other than through a dissolve or optical effect. Indicates an immediate change of shot.

CUE — The verbal command to a performer to commence performing; the term used to describe a mark or a sound indicating a point of timing on film or video tape, etc.

DISSOLVE — The optical effect whereby one video source changes to another video source by means of an overlap of both pictures for a given length of time. Is a useful means of suggesting a change of time, change of mood. Will sometimes serve a Director well when he realizes that a CUT from one shot to another will give a disjointed effect because of a sudden change of angle of vision. Is used to good effect in musical and dance numbers for optical impact or artistic "color".

EFFECTS GENERATOR — An electronic device which makes possible picture transitions (such as the WIPE above, together with diagonal wipes, vertical, horizontal, and corner wipes, and others). Will also, in most units, KEY-IN other material. (see KEY INSERTION.)

FADE TO BLACK — The instruction given by the Director, usually to end a scene or the entire program, when to leave the full picture on screen would imply continuance or uncertainty. The instruction to the Switcher means that he must fade out all video signals, and usually indicates the fading out of all audio; but not necessarily so if the FADE TO BLACK comes as a transition device during a program scene.

FLIP CARD — A graphics card with punched holes to fit a Flip Stand.

FLIP STAND — A device with rings rather like a Ring Binder on which Graphic Cards are displayed, and "flipped" down to reveal subsequent cards.

GRAPHICS — Used in general terms to describe illustrations, credit and title cards.

HEADROOM — Giving enough room above a person's head (or object's top) so as not to either crop some of the head, or to allow an unnecessary and therefore ugly gap between the top of the head and the picture frame.

KEY INSERTION — An effect whereby part of a picture can be replaced with other pictorial information. The most common use is in TITLES AND CREDITS, where the white lettering appears to solidly cut into the background scene. Is more effective than the older form of SUPERING titles (see SUPER).

OUT OF FRAME — As implied in CROPPING; when a portion of an object or person or scene is outside the vision of the camera view-finder, and therefore the audience. IT SHOULD BE NOTED here that most home receivers do not see all the picture presented by the camera view-finder or the monitors in the television control room, and a good Director bears this in mind when he is telecasting.

SCRIPT — The story, scenario, outline, or other written material which depicts the content of the program. Should be written with the VIDEO instructions on the left of the page, and the AUDIO instructions (dialogue, sound effects, etc.) on the right of the page.

SHOT — The picture or scene portrayed by the camera ("That's a good shot", or "Let's take another look at shot #3".) Refers to the division of a script into camera scenes or takes. Good scripts, when under the care of a Director, are SHOT-LISTED: that is, divided into a series of SHOTS, developing the content realistically and logically, both from the story point of view and the technical and video interpretation.

SHOT-LIST — The list of shots given to a cameraman whereby he knows exactly what will be required of him during a production. This is mostly used only in dramas and long shows where it has been possible to BLOCK an entire production.

TAKE — First part of the command used by a Director when requiring a transition from one source to another, such as "Take One" when he desires to use the picture on Camera #1; or, as is common, "Take it", when he is requesting Video Tape, Film, or some other source. Is used also, as the name for a sequence or shot recorded on film or video tape.

FADE UP FROM BLACK — The starting of a program or scene whereby the screen is BLACK and the picture is brought in. The use of audio along with this effect is dependent upon the Director's instructions and the requirements of the script.

WIPE — An optical effect which can be obtained in several ways (mostly through an EFFECTS GENERATOR or EFFECTS AMPLIFIER) and which results in a picture transition: example, a new picture is introduced from left to right or right to left, wiping out the original picture as it goes.

SHOT CALLING AND SCRIPT NOTATION

Please adopt the following calls and script notations as standard vocabulary for all course work:

VOCAL CALL	SCRIPT SYMBOL	MEANING
Ready or Stand by	None	Ready cue given by director before every command to switcher, audio, studio personnel and talent.
Fade in	>	Fade in from black (no picture) to a selected shot.
Take	T	A direct, instantaneous cut from one shot to another shot.
Dissolve	X	A simultaneous fading out of one shot and fading in of another. Can be done quickly or slowly for effect.
Super	S	Superimposition of one shot over another, usually lettered titles over background, but often used as a special effect.
Fade out	<	Fade from picture to black (no picture).
Key	K	Super of titles over a shot. A better defined image than that achieved by the super effect.
Split Screen or Corner Insert	SC	Dividing the screen area between the images from two cameras in a specified configuration.

Crew Commands: Much time can be saved if the director is able to communicate efficiently with his crew. Although terms vary, this list of director commands is commonly used in both commercial and educational operations.

- - - - - - - - - - -

Ready 1 — Always give readies when possible, (It is usually possible.) Learn to give them at the right time, not too early, and not too late. If you give a ready, and then change your mind, correct by simply saying "Ready 2", etc. NEVER say "Ready to take 1", for the obvious reason that "Ready to" can sound like "Ready two", and if you say take at all at this point, you may get one.

Take 1 — Say it sharply! The instruction for a cut or take.

- - - - - - - - - - -

Medium dissolve — (or a slow dissolve, or a fast fade, or cuts.) Never say merely, "dissolve". Specify slow, medium or fast.

Ready 2

Dissolve 2 — When the effect is to be a dissolve, say "dissolve," even though you have already said "medium dissolve."

- - - - - - - - - - -

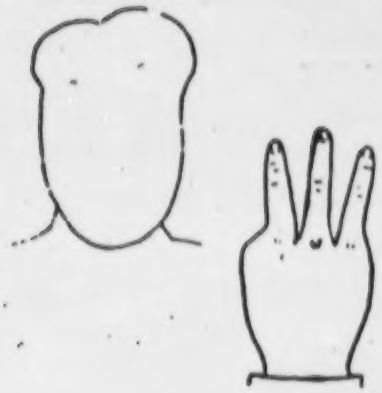
Fast fade. — Same operation as above, excpet that a fade is used throughout the transition.

Ready 3

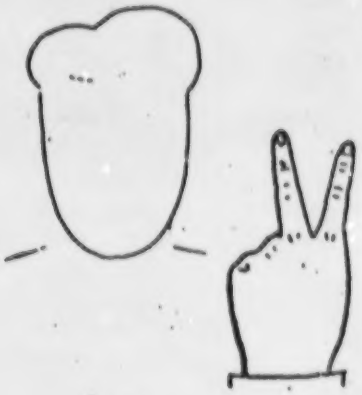
Fade 3

Ready 2 and 4	To go from one camera to a super of two others. In practice, usually a dissolve but not necessarily.
Ready super 4	To super one camera over another, already on the air. NEVER say "Ready to super ..." Here again the "to" may be mistaken for "Two".
Ready black, Fade black	To go to black, give a ready and a dissolve to a specific black (unused) camera. For this the instruction may vary because it is one that must be carefully set up with the switcher. The important thing is that he knows what the instruction will be and that you give it as he expects to hear it.
Stand by to cue anncr.	General procedure for announcer-warning and cueing.
Cue (visual)	
Tape	Start tape
Disc	Start disc
Music	Start disc or tape. or cue live music
Announcer mike	Turn on the announcer's mike
Music up.	Fade music in

TV HAND SIGNALS



THREE MINUTES



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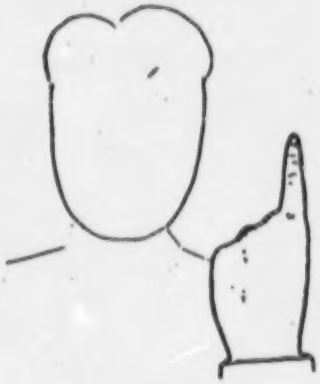
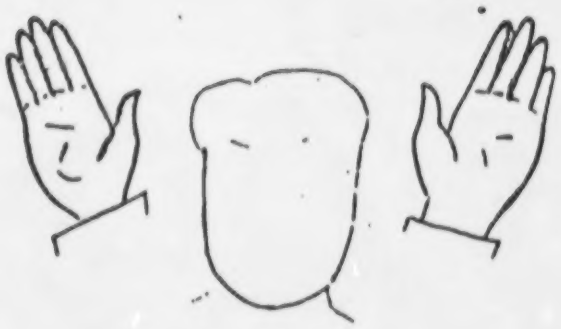


ONE MINUTE

THIRTY SECONDS



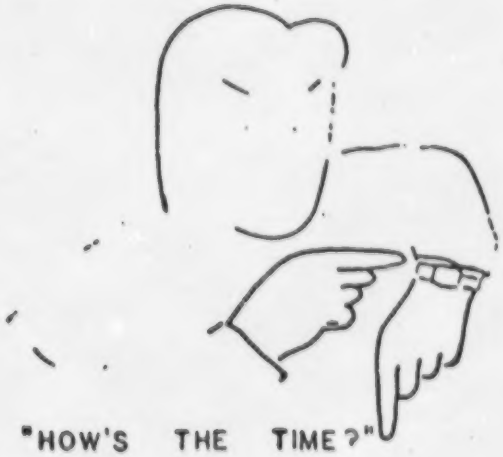
STAND BY

CUE TO COMMENCE

WRAP UP. CLOSE

CUT SCRIPT

HOLD IT - CUT ACTION OR SPEECH



"HOW'S THE TIME?"

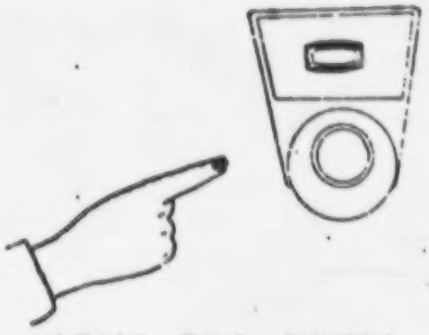
"AM I ON TIME?"
or "I AM ON TIME"

EVERYTHING'S O.K.

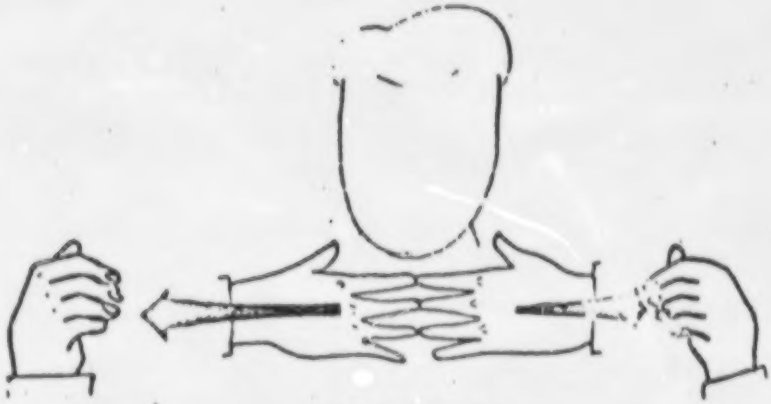
ON TIME
("ON THE NOSE")

WATCH ME

TURN ("CHEAT") TO
OTHER CAMERA



FACE THIS CAMERA



S·T·R E·T·C·H
WE HAVE PLENTY OF TIME

RESPONSIBILITIES OF A CAMERAMAN

1. Studio set up assignments under the supervision of the director.
2. The cameraman should make sure that all additional camera positions are marked with chalk or masking tape, on the floor for future use during the production.
3. Camera operation, under the supervision of the director.

SPECIAL INSTRUCTIONS FOR CAMERAMEN

1. Uncoil cables before rolling out cameras. Do not pull the cable coil by dollying the camera out into the studio.
2. Lock pan and tilt heads securely when leaving the camera - even temporarily!
3. Don't talk to control on intercom when mikes are open.
4. Don't shoot into the lights.
5. When striking cameras after programming:
    a. Carefully cap all lenses.
    b. Coil cable neatly in clockwise loops of approximately two feet in diameter.
    c. Tighten pan and tilt locks.

There are some general procedures which can be followed to insure more efficient and smoother camera operation. Because all camerawork involves movement to achieve a desired picture, the tips for clean camerawork are listed under these two catagories:

MOVEMENT

1. Unless you are going to do a dolly immediately, keep your friction head unlocked, your hands on the camera and your head in the viewfinder. Then you'll be ready to adjust composition as the talent or subject moves or rearranges itself; not after it.

2. Don't make any sudden moves on the air. Remember -- you know you're going to move -- the viewer doesn't. If you must re-adjust the framing after the change in subject composition, do it gently so it'll be unobtrusive.

3. Before you make a move, look around you. Cables, people, other cameras may be in the way? Remember, when you bump into something it looks to the viewer exactly as if you've bumped into something.

4. When you pan, do it smoothly and slowly. Start slowly, pick up speed. Slow down before you stop. This avoids jerky starts and backlash. If you make a panning error, don't stop in the middle and go back. It's much less noticeable to finish it even though you're on the wrong subject.

RESPONSIBILITIES OF AN AUDIO OPERATOR

1. Set up of all microphones, angling of mikes, and testing of mikes in cooperation with the talent. Concurrently responsible for the set up of any special audio effects.
2. Checking records and transcriptions and/or tapes with the audio routime sheet or script.
3. Getting voice levels previous to the program. Complete level of balance checks should be made during the rehearsal of the program.
4. All audio production under the supervision of the director. A carefully prepared routime sheet indicating the various elements and their sources will be very helpful in following through the program.
5. Checking all audio equipment to be used -- prior to taping.
6. Breakdown of audio setup, associated cable, and audio accessories, and returning them to proper storage locations.

SPECIAL INSTRUCTIONS FOR AUDIO APERATORS

1. Don't let go of or place a mike in a precarious position. Breakage is expensive.
2. Don't run mike cables where cameras may run into them. Check on this with the director.
3. Know which mike is plugged into which imput. Set your mikes so that they run from left to right on the borad in the same way that you see them left to right in a studio. If cable problems make this impossible, then reorient the mikes in the patch rack.
4. Coil mike cables in the specified manner.
5. When you'r on audio -- audio is your job, <u>not</u> the picture; keep your eyes on the board and the VU meter.

SIMPLE SET-UP

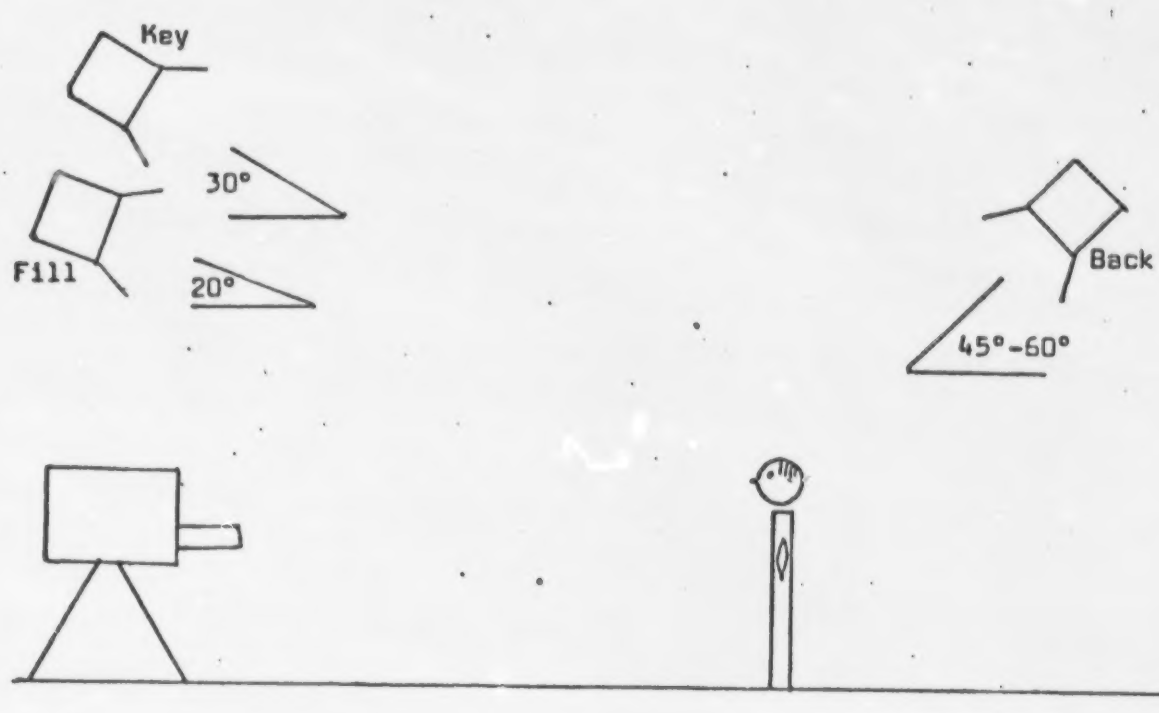
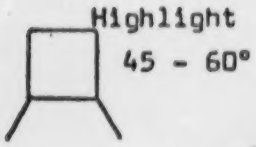
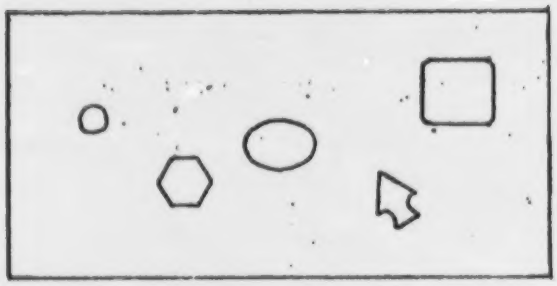
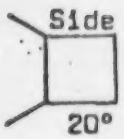


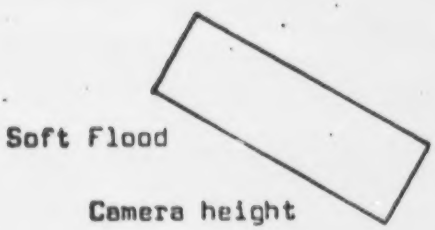
TABLE TOP

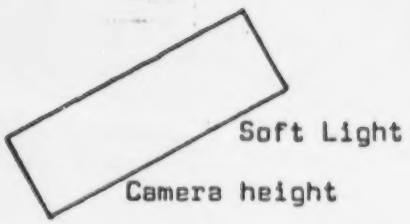
Specular Objects

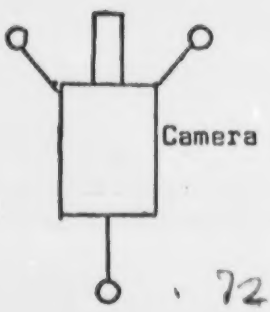






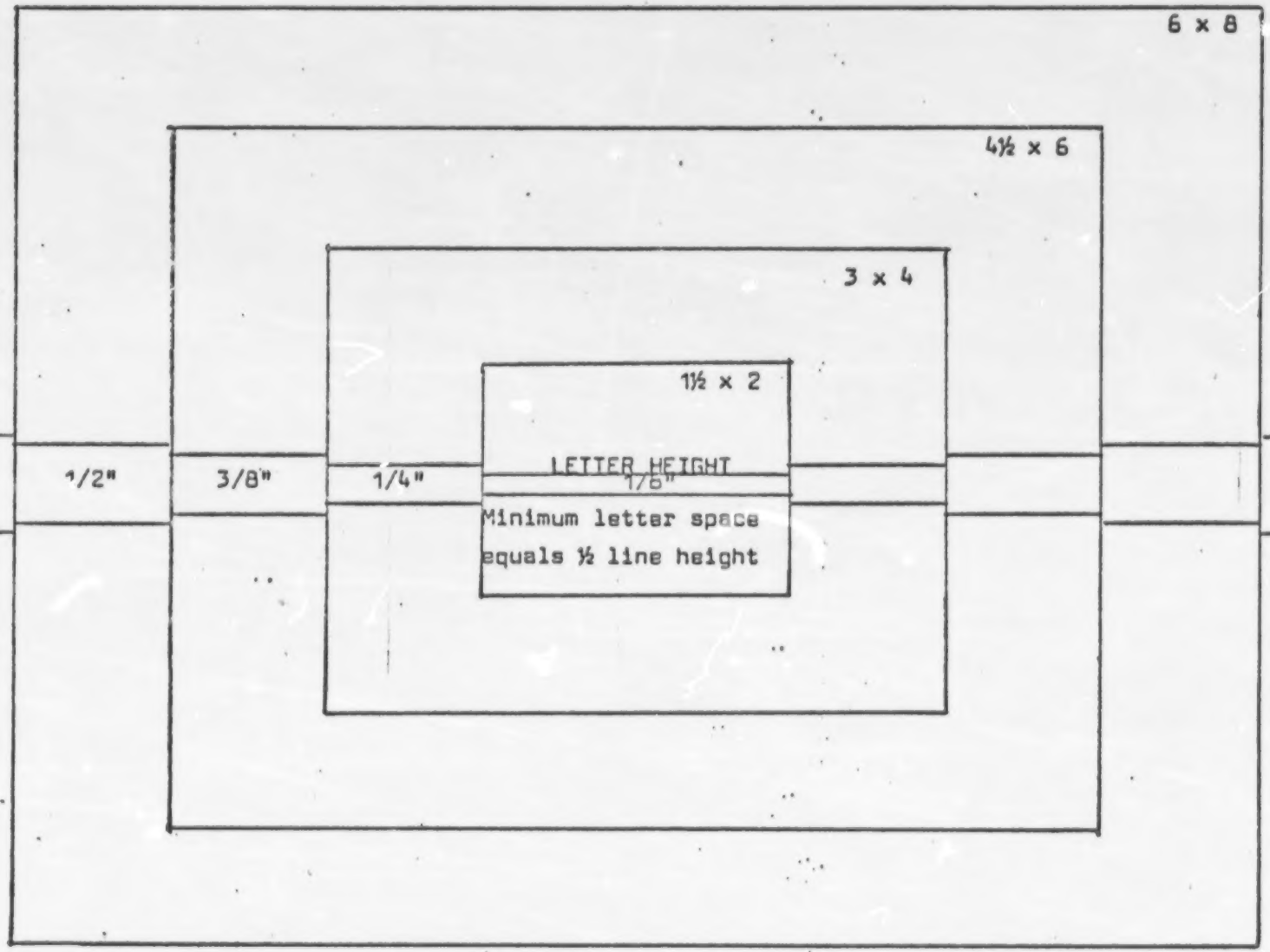






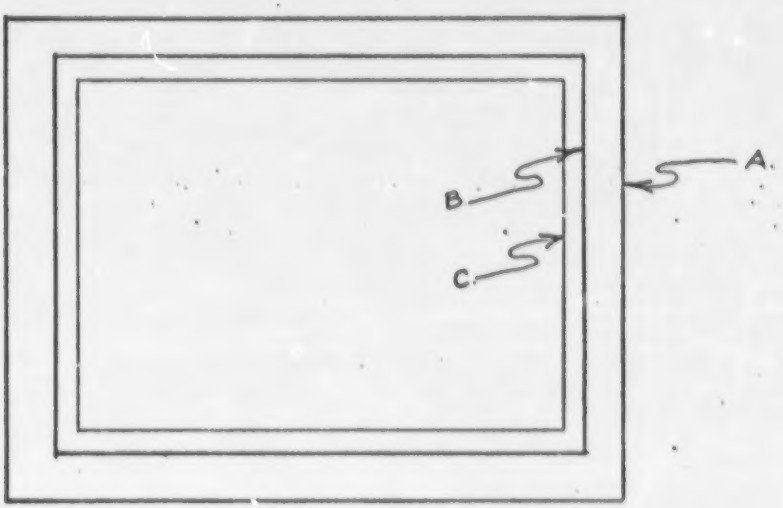
7½ x 10

MINIMUM LETTERING SIZE FOR THE FOLLOWING CRITICAL AREAS



PREPARATION OF CARDS

Titles and other art work are usually prepared on 11 by 14 inch cards. A border area an inch wide is allowed around the edges of the card to take care of fingerprints and damage from handling, and the scanned area is established as 9 by 12 inches. The critical area where the information is placed should be 8 by 11 inches.



A. Total card should be 11 by 14 inches
B. Scanning area should be 9 by 12 inches
C. Critical area for information should be 8 by 11

- Letters should be simple and bold. (Do not make fine lines)
- Do not crowd the letters. (Approximately 10 words on a card is the maximum)

APPENDIX

- Sample Script
- 3 Column Script
- Video Tape Shot list
- Production Crew Sheets
- Record Sheets
- Judging A TV production
- Bibliography

SONY COMMERCIAL

DIRECTIONAL CUES	VIDEO	AUDIO
Ready to < music		
Ready < _____		
Ready to roll the tape		
Roll the tape		
5 - 4 - 3 - 2 - 1		
< music		Music Background
< _____	Fade in Sony title	
Ready) _____		
Ready to open Announcer mike		
Open Announcer mike		
) _____		
> music		
(Q announcer)		
_____ slow Z in to screen	LS of the Sony TV and zoom to a CU of the screen.	"TRINITRON COLOR TELEVISION, SONY'S EXCLUSIVELY DESIGNED ENTIRELY NEW TV DEVELOPMENT. THE KV - 1710 BRINGS"
(	Turn on TV.	
Ready) _____		"SHARPER FOCUS, BRILLIANT COLOR TO ALL POINTS ON THE WIDE 17" SCREEN."
) _____		
Ready) _____		
_____ start slow arc		
) _____	MCU arc of TV from side to side.	"THE KV 1710 BRINGS GREATER BRIGHTNESS, SET THE TRINITRON NEXT TO ANY OTHER AND COMPARE. TRINITRON IS ALMOST TWICE BRIGHT."
Ready T _____		
(	CU of TV controls	
T _____		

DIRECTIONAL CUES	VIDEO	AUDIO
		"THERE IS NO SET UP ADJUSTMENT, YOU GET A CLEAR PILTURE IM• MEDIATELY"
eady T _____	LS Narrator places hand	
_____	lovingly on TV.	"LET DONY TRINITRON BRING YOU AND YOUR FAMILY THE BEST! IN COLOR TELEVISION."
eady Key effect		
eady < music	Key Sony name over LS	
Key		"SEE YOUR SONY DEALER TODAY."
eady T _____		
T _____		
< music		
Ready > music		
Ready > _____		Fade in Music
> _____	Fade to black	
> music		Fade out Music
C• Announcer Mic		
5 - 4 - 3 - 2 - 1		
Stop Tape		

TITLE _____ PAGE _____

DIRECTIONAL CUES	VIDEO	AUDIO

VIDEO TAPE SHOT LIST

TITLE _____ TAPE # _____ PAGE _____

CENE	TIME	SCENE DESCRIPTION	START	FINISH
1.				
2.				
3.				
4.				
5.				
6.				
7.				
8.				
9.				
10.				
11.				
12.				
13.				
14.				
15.				
16.				
17.				
18.				
19.				
20.				
21.				
22.				
23.				
24.				
25.				
26.				
27.				
28.				
29.				
30.				
31.				
32.				
33.				
34.				
35.				

TELEVISION PRODUCTION

NAME OF PRODUCTION: _____

PROPOSED DATE OF COMPLETION: _____

PRODUCER _____

DIRECTOR _____

TEACHER CONSULTANT: _____

CAMERAMAN 1. _____

2. _____

3. _____

4. _____

5. _____

GRAPHICS: _____

AUDIO _____

SWITCHER _____

LIGHTING & SET _____

PRACTICUM RECORD

	Off-Network		DUPLICATE 2		Edit 1 (5 min)		Replay anal.		Set up (2)		Cameraman		Switcher		Audio Tech		Light Tech		Director				

AREAS TO LOOK AT IN JUDGING A TV PRODUCTION

I. VIDEO

A. Opening synchronzied with audio

B. Shot Composition

1. Variety of shots
2. Appropriateness of lens used (Focal length)
3. Appropriatness of camera movement

C. Transition

1. Cuts
2. Dissolve
3. Special effects

D. Framing and focus

E. Graphics

1. Studio visuals
   a. Aspect ratio
   b. Critical area
   c. Relationship to content

II. CONTINUITY OF CONTENT

A. Structure

1. Opening
2. Body
3. Closing

B. Pace

C. Integration of visuals

D. Relation of audio to visual

III. AUDIO - CUEING

A. Tape

B. Live mike

C. Music

IV. LIGHTING AND SET

A. Intensity

B. Set

1. Simplicity
2. Appropriateness

V. LENGTH - Closeness to assigned time length

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